

# *Ten Sacred Songs*

*for soprano and piano*

*Music by Juan Luis de Pablo Enríquez Rohen*

*with poetry by Celina Villagarcía*

From a conversation between the poet and the composer:

Here we will find a suite of songs, set through dramatic tones, playful hints of Pop music, theological imagery, simple miniatures, slow jazz tunes with overwhelming passion -like modern 'Pop' songs set for strong poems that evoke battle imageries for what a mother will do to protect her children-; Frazzled themes -reckoning the resulting phoenix ash of our choices after losing all; Kaleidoscope imagery -such as appearing so very different on the inside, but looking completely normal on the outside, and the feeling of being like wind -rushing through dry leaves, awakening us as the soft sounds of cellos quiet our minds and murmur lullabies that end in the rush of waves crashing onto rocks.

The songs:

*I- Sun-Mother. Moon-Daughter*

*II- Exposed at the Edge*

*III- Tending the Garden*

*IV- Waiting for the Return*

*V- A Mother's Effect on the World*

*VI- Pulp*

*VII- Outside*

*VIII- thank you for this*

*IX- Snow Falling*

*X- Eternal Water*

Score

# Ten Sacred Songs

for soprano and piano

Duration:  
little over 19 minutes

Poetry by Celina Villagarcía

Juan Luis de Pablo Enríquez Rohen  
(2016)

## I - Sun-Mother. Moon-Daughter

The soprano starts by reciting:

"Is a daughter born  
of another mother  
any less mine?"

*Sacred* (♩ = 72)

The first system of the score consists of two staves. The top staff is for the Soprano, showing a treble clef and a key signature of one flat (B-flat major/D minor). The bottom staff is for the Pianoforte, showing a grand staff with treble and bass clefs. The piano part begins with a forte dynamic (*sfz*) and features a melodic line in the right hand and a bass line in the left hand. The bass line includes a fermata over a whole note and a final note marked *Leg.* (legato). A small asterisk is placed below the first note of the bass line.

The second system of the score continues with two staves. The top staff is for the Soprano, with a treble clef and a key signature of one flat. The bottom staff is for the Pianoforte, with a grand staff. The piano part begins with a piano dynamic (*p*) and features a rhythmic pattern of eighth notes in the right hand. The tempo markings *poco accel.* and *rallentando* are placed above the staff. The system concludes with a fermata over a whole note in the piano part.

5 *a tempo*  
S *mf* She will wear her spir - it on her skin and all will know that she is *f*

Pf. *mf* *f*

\* Led. *8va* \* Led. \*

8 *mp* *mf* *mp* *mf*  
S bles - sed Earth - en hair mys - te - ry un -

Pf. *mf* *mp* *mf* *f*

*8va* Led. \* Led. \* Led.

11 *p* *mp* *mf*  
S - seen know - ledge grows out of both her mind and mine and meets —

Pf. *mf* *mp* *mf*

\* Led. \* Led.

13 *Molto più movimento* (♩ = 144)

S

Pf.

S

17 we are

Port.

Pf.

S

21 one As

Pf.

25

S

sun and moon were birth - ed and took their

Pf. *mf*

29

*Molto ritenuto* *a tempo*

S

pla - ces

Pf.

RH

LH

32

*Molto ritenuto* *a tempo*

S

Sun - Mo-ther to the north

Pf.

*sva*

*Molto ritenuto*

35

S

Moon - Daugh-ter to the south \_\_\_\_\_ the

Pf.

35

14

8

14

8

Lead.

Musical score for the first system. The vocal line (S) starts at measure 35 with a whole note rest, followed by a melodic phrase: a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. This phrase is bracketed with a slur and a dashed line above it. The piano accompaniment (Pf.) begins at measure 35 with a half note G2, half note G3, half note G4, and half note G5. At measure 36, the piano part features a 14-measure arpeggiated figure in the right hand and an 8-measure bass line in the left hand. The system ends with a double bar line and a sharp sign on the vocal line.

*a tempo*

38

S

gliss.

6

6

6

6

Pf.

38

Musical score for the second system. The vocal line (S) starts at measure 38 with a half note G4, followed by a glissando (gliss.) leading to a whole note G4. The piano accompaniment (Pf.) begins at measure 38 with a sixteenth-note arpeggiated figure in the right hand, marked with a '6' above it. This figure is repeated four times across measures 38-41. The left hand has a simple accompaniment of quarter notes. The system ends with a double bar line and a sharp sign on the vocal line.

*Libero*

40

S

(the) u - ni - verse seemed to speak \_\_\_\_\_

Pf.

40

Musical score for the third system. The vocal line (S) starts at measure 40 with a half note G4, followed by a melodic phrase: quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. This phrase is bracketed with a slur and a dashed line above it. The piano accompaniment (Pf.) begins at measure 40 with a whole note rest in both hands. The system ends with a double bar line and a sharp sign on the vocal line.

*Molto meno movimento* (♩ = 72)

S 44 *mp*  
This daugh-ter

Pf. *p*

\*

S 46  
born of a-no-ther mo-ther

Pf. 46

*Red.*

\*

S 48 *mf* *f* *mf*  
with fi-re eyes, flowing

Pf. 48 *mp*

*Red.*

\*

50

S

hair and an an - cient heart

Pf.

*Red.* \*

52

S

will be yours

Pf.

*f*

*mf*

*Red.* \* *Red.*

54

S

Like no o-ther daugh - ter

Pf.

*mf*

\* \*



56

S

born of me could

Pf. *mp*

Lead. \*

58

S

be

*gliss.* *f*

Pf. *mf*

Lead. \*

60

S

and two

*mf*

Pf.

Lead. \* Lead. \*

62

S

will be - - - come

Pf.

62

Lead.

\*

64

S

one

gliss.

Pf.

64

Lead.

66

S

66

Pf.

f

f

3/4

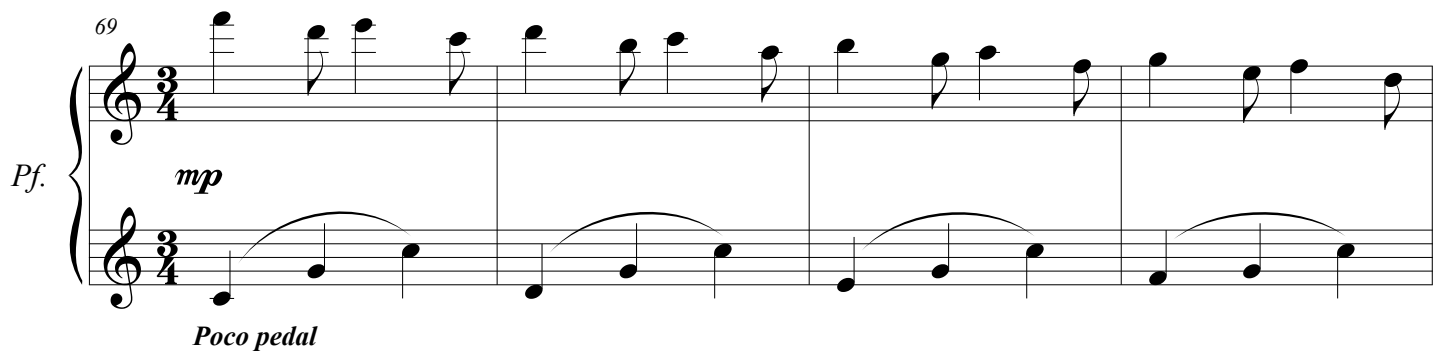
3/4

\*

## II - Exposed at the edge

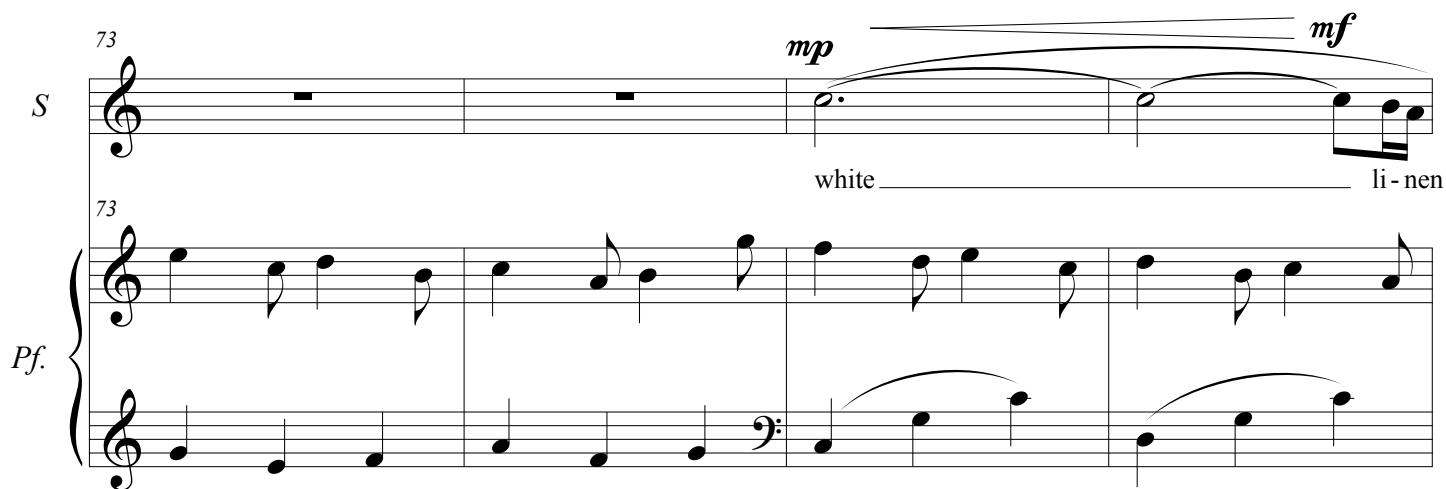
Sacred (♩ = 72)

*Pf.* *mp* *Poco pedal*



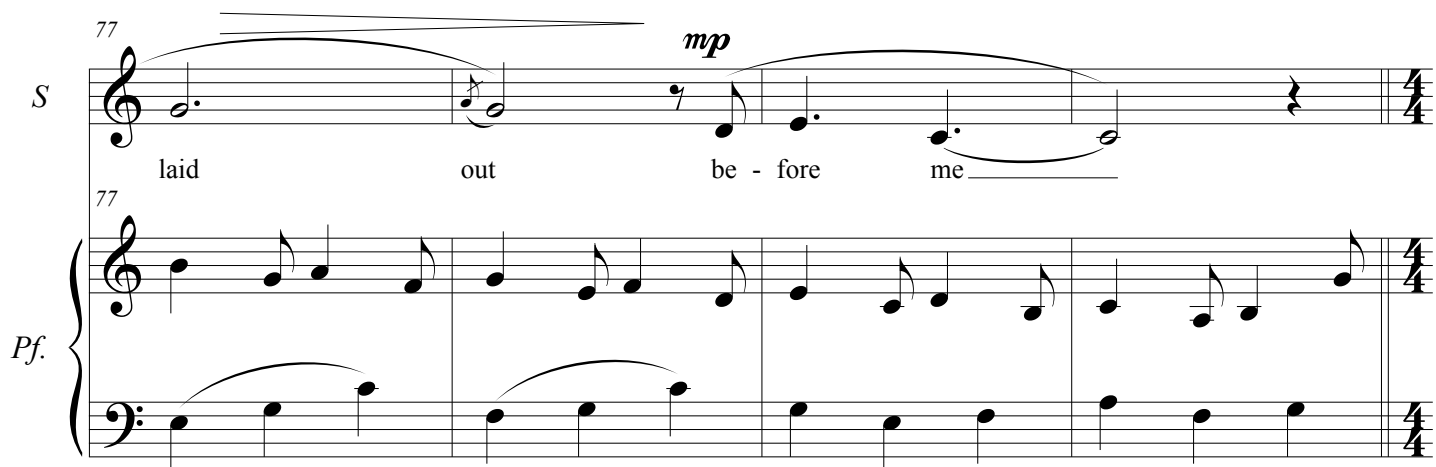
*S* *mp* *mf*  
white li-nen

*Pf.*



*S* *mp*  
laid out be-fore me

*Pf.*



81 *mf*

S

red heat re - flect - ing off

Pf. *mf*

83 *f* *mf*

S

gol - den al - tar

Pf. *f* *mf*

85 *mp* *mf* *mp*

S

rays at the mouth of this

Pf. *mp*

89 *accel.*

S

tun - - - nel

Pf.

*mf*

92

S

mo - tion \_\_\_\_\_ with beau - ti - ful \_\_\_\_\_

Pf.

*mf*

95

S

fin - - - - - guer -

Pf.

*mp* *mf*

*Espansivo con elegazione* (♩ = 116)

98

S

*Port.* ***f***

- tips

Pf.

101

S

***mf***

i ge - nu -

Pf.

104

S

flect

Pf.

107 *rallentando*

S

Pf.

109 *Sacred* (♩ = 72) *mp*

S

rea

Pf.

113 *rallentando*

S

dy ——— rea - dy ———

Pf.

### III - Tending the Garden

117 *mp* *Port.* *Swing* (♩ = 46)

S  
O - pen this like a hi - bis - cus \_\_\_\_\_ Stroke the

Pf. *mp*

*Poco pedal*

122

S  
fle - shy pe - tal

Pf.

126

S  
Pull up these roo - ts Shake the mud

Pf.



130

S

You a- gainst my breast

Pf.

3 gva

134

S

You a -

Pf.

138

S

- gainst my breast

Pf.

mf

142 *f*

S

my breast

Pf.

146 *mp*

S

O - pen this like a hi - bis - cus

Pf.

150

S

Stroke the fle - shy pe - tal

Pf.

154

S

Dew drip - ping on - to this gard - ner's han - ds

Pf.

158

S

*fp*

You

Pf.

162

S

*mf*

a - gainst my breast

Pf.

### IV - Waiting for the Return

166 *Andante* (♩ = 71)

S *fp*

Pf. *mf* *f*

Me

Red.

168 *mf*

S

Pf. *mf*

ligh - ting up ob - si - di - an

170 *f*

S

Pf. *f*

white heat lap - ping 2 at flesh

8va

6 6

172 *mf*

S

drop of wa-ter

Pf.

*mp*

8<sup>va</sup>

3

6

174

S

fall - ing to dry earth be - low

Pf.

*mf*

3

176 *f*

S

I diss - a - pear on - to lips

Pf.

*f*

176

Ped.

178 *a tempo*

S *mf* sa -

Pf. *mp* (*poco pedale*) \*

180

S tis - fy - ing such thirst

Pf. \*

182 *rallentando*

S breeze that lifts

Pf. *mf* *mp* *mf*

184 *a tempo*  
*mp*

S  
your — si - ne - wy bo - dy —

Pf. *mp*

186 *Port.*

S  
— on - - - to wind —

Pf. *mp* *mf* *mp* *mf*

188 *a tempo*  
*mf*

S  
I hold you while sus -

Pf. *mf*

8<sup>va</sup> \*

191

S

- pen - ded \_\_\_\_\_ float - ing e - the - re - al \_\_\_\_\_

Pf.

(8<sup>va</sup>)

194

S

I carr-

Pf.

*mp*

*mp*

8<sup>va</sup> Red.

197

S

y you \_\_\_\_\_ to

Pf.

*mf*

*mp*



199 *mf*

S the mea-dow where you will

Pf. *mf*

201

S wait

Pf.

203

S

Pf. *f*

*Red.*

# V - A Mother's Effect on the World

207 *Andante* (♩ = 71)

S

Pf.

*mf*

*f*

*Poco pedal*

210 *accelerando*

S

*p*

*mp*

Loo - ming — o - ver - head we swarm a - bout like

Pf.

*fp*

*cresc.*

*mp*

213 *mf*

S

mil - li - ons — of but - ter - flies —

Pf.

*mf*

8va

Detailed description of the musical score: The score is for a voice and piano. It consists of three systems. The first system (measures 207-210) is marked 'Andante' with a tempo of quarter note = 71. The voice part has a rest in measure 207. The piano part features a melodic line in the right hand starting in measure 207, marked 'mf', and a rhythmic accompaniment in the left hand. A '6' indicates a sextuplet in measure 208. Dynamics change to 'f' in measure 209. A 'Poco pedal' instruction is placed below the piano part. The second system (measures 210-213) is marked 'accelerando'. The voice part begins in measure 210 with the lyrics 'Loo - ming — o - ver - head we swarm a - bout like'. Dynamics are 'p' and 'mp'. The piano part continues with a rhythmic accompaniment, marked 'fp' and 'mp'. The third system (measures 213-216) continues the voice part with lyrics 'mil - li - ons — of but - ter - flies —'. Dynamics are 'mf'. The piano part continues with a rhythmic accompaniment, marked 'mf'. An '8va' instruction is at the bottom left of the piano part.

216 *mp* *mf*

S  
 track - ing in - vi - si - ble foot - prints \_\_\_\_\_ in flow - er -

Pf.

219 *f* *a tempo*

S  
 - beds \_\_\_\_\_ grace - ful sway of wings \_\_\_\_\_

Pf.

*f*

*8va* *Red.*

223 *mp*

S  
 force that pulls the o - cean out to sea then back, a -

Pf.

*mp*

226

S

- gain, \_\_\_\_\_ to land \_\_\_\_\_

*gliss.* *mf*

Pf.

8<sup>va</sup> \*

229

S

229

Pf.

*f*

5

Leg.

232

*rallentando*

S

232

Pf.

*ff*

3/4

# VI - Pulp

235 *Andante* (♩ = 71) *Reciting the poem*

S

At first glance, the letters seem harmless;

Pf. *p*

235

Lead.

S

wood-turned-pulp-turned-paper side by

Pf.

238

S

side awaiting eyes

Pf.

241

244

S

There they lie in their outspread lines

Pf.

247

S

words that seem meant for other eyes though strangely

Pf.

251

S

familiar

Pf.

# VII - Outside

*Andante* (♩ = c. 71)

256

S

256

Pf. *mp*

*Poco pedal*

260

S *mp*

At ten, I felt and heard things

260

Pf.

264

S

dif - ferent - ly.

264

Pf.

The image shows a page of a musical score for 'VII - Outside'. It features three systems of music. Each system consists of a vocal line (Soprano, S) and a piano accompaniment (Piano Forte, Pf.). The tempo is marked 'Andante' with a quarter note equal to approximately 71 beats per minute. The time signature is 2/4. The piano accompaniment is characterized by a continuous, rhythmic pattern of eighth notes, with the number '5' written below the notes in each measure, likely indicating a fingering. The vocal line includes lyrics: 'At ten, I felt and heard things' and 'dif - ferent - ly.'. The score includes dynamic markings such as 'mp' and 'Poco pedal'. Measure numbers 256, 260, and 264 are indicated at the beginning of their respective systems.

268

S

This know - ing — made — me

Pf.

272

S

live — like I was — on the out - side

Pf.

276

S

— al - ways look - ing in. — I felt — I was —

Pf.



280

S

walk - ing with - out

Pf.

284

S

skin

Pf.

288 *più espressivo*

S

*mf* vul-ne-ra-ble to e-very thing e - very one.

Pf.

292 *mp* *mf*

S

When I write these words pro - tect

Pf.

296 *f*

S

when I write these words \_\_\_\_\_

Pf.

300

S

give \_\_\_\_\_ me \_\_\_\_\_ skin.

Pf.

## VIII - thank you for this

*Andante* (♩ = c. 71)

304 *mp* *mf*

S pressed a - gainst the backs of e - yes, tears \_\_\_\_\_ of - fer

Pf. *mp*

*Poco pedal*

307 *fp* *mp*

S of - fer \_\_\_\_\_ the \_\_\_\_\_ slight - est

Pf.

310 *mf*

S fire \_\_\_\_\_ on room - warm the \_\_\_\_\_ sight - est fire \_\_\_\_\_

Pf.

The musical score is for a vocal and piano piece. It is in 7/8 time and the key signature has two flats (B-flat and E-flat). The tempo is marked 'Andante' with a quarter note equal to approximately 71 beats per minute. The score is divided into three systems, each with a vocal line (Soprano) and a piano accompaniment (Piano Forte, Pf.).

- System 1 (Measures 304-306):** The vocal line starts with a mezzo-piano (*mp*) dynamic and moves to mezzo-forte (*mf*) by measure 306. The piano accompaniment is also mezzo-piano (*mp*) and features a steady eighth-note accompaniment in the right hand and chords in the left hand. A 'Poco pedal' instruction is placed below the piano part.
- System 2 (Measures 307-309):** The vocal line begins with a fortissimo (*fp*) dynamic and returns to mezzo-piano (*mp*) by measure 309. The piano accompaniment continues with the same rhythmic pattern.
- System 3 (Measures 310-312):** The vocal line is mezzo-forte (*mf*). The piano accompaniment remains consistent in style and dynamics.

313 *mp* *mf*

S  
warmth of

Pf.

315

S  
me - - - mo - ry builds

Pf.

RH LH LH RH

317

S  
waves of re - gret o - ver

Pf.

319

S

lost

Pf.

321

S

dreams

Pf.

323

S

Pf.

LH

325 (♩=♩)

S

Pf.

8<sup>va</sup>

329 *meno mosso*

S *mp*

the un - lived days

Pf. *mf*

8

332 *mf* *a tempo*

S

some -

Pf.

8

335 (♩=♩)

S

- times \_\_\_\_\_ i \_\_\_\_\_ am so full of bles - sing \_\_\_\_\_

Pf.

339 (♩=♩)

S

*f* thanks, \_\_\_\_\_ like \_\_\_\_\_ rain, \_\_\_\_\_ thanks like rain

Pf.

343

S

snake down cheeks, ri - ver beds re - rou - ting as i lean my face \_\_\_\_\_

Pf.

Ad.

346 *mf*

S sky-ward in gra - ti - tude

Pf. *mf*

\* *8va*  
Ped.

(♩=♩)  
350 *mp*

S in - - - ex - press - i - ble

Pf. *mp*

RH *p.*

352

S words stuck in my

Pf. *p.*



354

S

throat

Pf.

356

S

*rallentando*

Pf.

8va  
Ped.

358

S

Pf.

*p*

3

(8va)

**IX - Snow Falling**

*Largo espressivo* (♩ = 46)  
*mp*

S  
 362  
 On grass \_\_\_\_\_ birds \_\_\_\_\_ in flight \_\_\_\_\_

Pf.  
*mp*  
*Poco pedal*

S  
 364  
 mid - night \_\_\_\_\_

Pf.  
 364

S  
 366  
 On \_\_\_\_\_ grass \_\_\_\_\_ birds \_\_\_\_\_ in flight \_\_\_\_\_

Pf.  
 366

368

S

mid - night

*Port.*

Pf.

370

S

your love \_\_\_\_\_ like \_\_\_\_\_ ho - ney \_\_\_\_\_

*mf* *mp*

Pf.

*p*

372

S

your love \_\_\_\_\_ like \_\_\_\_\_ ho - ney \_\_\_\_\_

*mp* *mf*

Pf.

*mp*

374 *mp*

S

fills this cup this cup

Pf. *mp*

376

S

like sun

Pf.

3

*Ped.*

378

S

378 *mf*

Pf. *mf*

# X - Eternal Water

*Cantabile espressivo* (♩ = 240)

381

S

Pf. *mf*

*Poco pedal*

384 *mf*

S

I want \_\_\_\_\_ to birth one hun - dred

Pf.

387

S

chil - dren \_\_\_\_\_ a ri - ver full of bea - - -

Pf.

390 *f* *Molto meno mosso e ritenuto* (♩ = 160)  
*mf*

S  
- ring \_\_\_\_\_ arms \_\_\_\_\_ wa - ving

Pf.

\*

393 *rallentando* *mp*

S  
in \_\_\_\_\_ wel - come eyes closed in - no - cense \_\_\_\_\_

Pf.

*8va* - - - - -

*Andante cantabile* (♩ = 71)

396 (♩ = ♩)

S

Pf.

*p*

*Red.*

399

S

Pf.

\* Ped. \*

402

S

Pf.

*Cantabile espressivo* (♩=240)  
(♩=♩)

Ped. \* *Poco pedal*

405

S

Pf.

*mf*

I want \_\_\_\_\_ to

408

S

birth a thou - sand ba - bies a sea

Pf.

411

S

mir - rored with win - dows

Pf.

*f*

414

*Molto meno mosso e ritenuto* (♩ = 160)

S

*mf*

smiles geo-me-tric eyes squin-ting up hope spooned by the ounce - full spil-ling o - ver

Pf.



417 *mp* *Cantabile espressivo* (♩ = 240) *mf*

S

the

*Pf.*

*8va*

420 *Molto rallentando*

S

im - mense bo - dy that is our

*Pf.*

423 *Broad* *f* *mf* *Long*

S

lo - ving I

*Pf.*

*f* *Long*